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SYMBOL – AS A REFLECTION METHOD OF TURKIC PEOPLES ARTISTIC THINKING: COMPARATIVE HISTORICAL AND CULTUROLOGICAL ANALYSIS

Abstract. Turkic folk art has not been studied as a special subject of modern Azerbaijani culture. However, paying attention to the systematic features of artistic traditions, folklore and written literary works, gives an opportunity to think about the processes of the emergence of new aesthetic principles in cultural evolution. First, in recent years, cultural culture has tried to consistently analyze the system of development of national creativity and evaluate it on the basis of new scientific principles. Secondly, in the context of the development of culture, in particular, the study of folk art in the context of the consideration of national cultural problems is of paramount importance. Thirdly, a person who is inclined to enjoy aesthetic pleasure in his daily life, prefers artistic culture, artistic aesthetic criteria that reveal its essence.

Symbol is a representation of a person's life in all manifestations of his consciousness. It reveals all facets of human existence within the limits of creation and destruction, determines the mentality of people who lived in the past and living in the modern world, the attitude of a person to being, to himself, to people around him and phenomena that appear to man as a result of internal changes of being and his own consciousness. A symbol is a logic, a culture of human existence, it is an external property of any phenomenon that calls to comprehend the secrets of human consciousness and being.

Key words: Turkic peoples, symbol, ornament, artistic thinking, culture.

Introduction. Nowadays, the most important task of studying the culturological cycle of disciplines is to involve the individual in the spiritual world of a broader range of cultural and artistic meanings, the diversity of worldviews both in the historical aspect, and through the disclosure of the peculiarities of national cultures. This paper is devoted to the disclosure of the specifics

of artistic thinking as a reflection of the artistic image of the Turkic peoples. Within the framework of this topic, the investigation justifies the typology of a foreign image of space, the specifics of awareness of the time and artistic images of the Turkic-speaking peoples. As a result of the analysis of artistic culture, the genesis of the perception of the image of the Turks is traced.

Art culture has a special significance in the formation of historical consciousness and social memory of people, therefore the investigation of the features of these representations leads to the study in artistic comprehension of a non-national world whose image is dictated by the perception of other peoples. Thus, the actuality of the topic is that the artistic image of the Turkic peoples reflects the main trends in the perception of a foreign world. Focusing on the search for common features for different national cultures in the image of a foreign world, we mainly paid attention to the image of the Azerbaijani people. The purpose of the study is to identify the ways, techniques and features of creating a foreign artistic space by examining the image of the Turkic-speaking peoples of the Caucasus. On the basis of artistic materials, the genesis of the image of the Turks of the Caucasus can be traced.

The interpretation of the main material. We try to reveal the problem of imagery in the primitive art in this article. Some people suppose that primitive people were very backward, but is not so. Peoples, who lived in prehistoric times, had their own cultural and social traditions. And the simple style of their art conveys the remote ancestors' consciousness of mankind. It can be assumed that prehistoric peoples lived more harmonious and healthy life than we do now. Artists were both shamans and poets in prehistoric society. Primitive art can reveal us the understanding of primitive people about nature, religion, ritual, etc. in both realistic and abstract images. Living in infinite connection with nature, a primitive artist could convey an idea of participation of mankind of all Universe. Simple scenes from daily life are not just boring descriptions of everyday life. The essence of the primitive art is deeper. The connotation of the most primitive works is an idea of eternal life. We will assure it in this article.

The idea of man about the world around him from ancient times till the present day is based on images. Visual thinking is a foundation of artistic activity during any era.

The term "symbol" comes from Greek word "symbolon", which means "sign", "mark", "attribute", "password", "signal", "omen" [9, p.18]. Sym-

bolic descriptions are product of human thinking. Their formation is associated with the beginning of the mankind history. The symbols were simple signs, when a primitive man began to use them in his life activity for the first time. Different symbols, which are associated with hunting, cattle breeding, served for satisfaction of various needs of a primitive man simplifying hunt and helping to distinguish his cattle from the stranger's. The meaning range of symbolic expressions began gradually to expand due to the development of human thinking. Social development laid the foundation of the occurrence of religious ideas. As a result there are such early forms of the art as singing and dancing. Symbolic imitation of various movements of animals, as well as imitation of the hunting, fighting process began to be formed in dances [2, p. 78]. Cases of reincarnation as concrete animal accompanied with special dressing in its skin began to be shown later in dances. All these process were the result of totemization of animals. Therefore, the basis of all dances was symbolization, so cultural belief always seeks to be presented in the form of an image, and the last is a symbol, a totem of spirit in its turn. According to people's beliefs, spirit is symbolized by plants, animals, stone fetish. A widow wore symbol of her husband's spirit in some nations [8, p.77]. So, primitive idea of symbols had a sacred, ritual character. Over the years symbols began to function as connecting link in different relationships during the process of social development. As M.Kashgari testifies, each of Turkic tribes and clans had their own specific symbol [11]. The latest representation of this phenomenon is a state emblem. Man used symbols in depicting various phenomena. For example, different idioms and expression related to war were preserved among people, who raised white flag symbolizing peace. Especially, the expression "Stones were poured from the hem" means a truce in Khwarezm, hence "stone" symbolizes war. Therefore, objects turned in symbols, which contain different concepts. There is one characteristic episode in dastan "Khiromonpari" spread in Kwarezm. Prince Munavvar Sultan suddenly throws eye on the white thing. Approaching closer, he sees a matchless beautiful girl there. Seeing her, the prince loses consciousness. The beauty waits for a while, but the prince doesn't come round. Finally she takes off her kerchief, lays seven pieces of coal and a comb for the beard on it, then ties the prince's head with it and disappears. Dzhigits (horsemen) find him unconscious and bring him to the Padishah. He calls the council to understand the essence of the incident. At that time an older woman explains the essence of the items

wrapped in the kerchief: the coal is necessary for the jeweler, and the box-wood comb – “ishorat”, hints at the fact that the girl’s native land is Shamshad [7, p. 301]. The word “ishorat” is used as a meaning of the symbol in dastan. So, the girl wanted to express her love by the kerchief, the coal – her father’s occupation, the material from which the comb is made – her native land. Here all the items are symbols. Great number of such episodes can be found in fairy tales. Consequently, some forms of symbols are manifested in some genres of folk art. Symbols in one form or another were used for specific purposes at all stages of human history. Poetic symbols considered by us as artistic means have been improved considerably over time. Apparently, for this reason, different approaches to the consideration of symbols coexist in linguistic science. The meaning of the word “symbol” differs by much confusion and ambiguity in the history of philosophy and aesthetics, that almost every author understands them in his own way, confuses it with “allegory”, simply with “sign”, “imagery”, “personification”, “emblem”, “expression”, etc. [9, p.18]. History of conception “symbol-sign” begins with high antiquity in Turkic folkloristics. However, the fact is that the symbol was perceived not as specific phenomenon of poetic language, but as item, as something inexplicable and limited in the space, as emblem [6, p. 250]. According to some scientists’ theory, the symbol is a psychological conception, not poetic.

Symbols are often used in oral and written literature. There are such images in classical literature and folk art, which contain an essence of a certain symbolic concept, besides their role in work. Folk songs are directly related to their creators’ life and outlook. This genre, which is considered as a fruit of artistic thinking of a nation, originates from a primitive system. For this reason, it is impossible to find out completely the essence of poetics of folk songs without studying totemism, shamanism, enchantment, cults of harvest, ceremonies and traditions existing in mind of nation. It is necessary to study profoundly each song, image, means of figurativeness, a single word [3, p. 9]. Thus, speaking about folk music, it is necessary to mention that symbols in their composition occupy an important place among other artistic means. In its turn, they differ from other tropes by their peculiarities. Symbolic expression is not a single trope. Traditions, customs, different rituals, social thinking, magic and mythological world view of a nation are reflected in it. As mentioned above, symbol passed a long way, survived evolutionary changes and has turned into artistic mean expressing poetic views. Poetic expression

of symbol is so substantial that it has logical semantics coming from figurativeness. Therefore, imagery is not comprehended without symbolism. "If based on exact definition of the symbol, then the imagery actually never dispense without the symbol, although the symbol is quite specific here" [9, p. 144]. Thus, as a result of evolutionary development, the symbol turned from a single sign into an important artistic mean. Symbolic expressions describing life and ceremonies of a nation are used actively in folk songs. The study of symbol as the most important artistic mean, which raises artistic-aesthetic pathos of songs, serves to reveal various sides of people's worldview.

The correlation of symbol and imagery in the theoretical aspect is complicated by the fact that both concepts have many interpretations, and corresponding phenomena exist in crossing spheres and similar contexts, however the role of these ones are different in language of culture, which requires their clear separation based on the strict opposition of concepts. We highlight the closest interpretation of symbol and imagery as signs of a special kind in this work, especially reflecting and transforming reality. Symbol and imagery are similar by their structure in semiotic terms, which connect individual and universal, a concrete subject and abstract idea. Hence a partial matching of these concepts and their mutual defining interpretation appear: "Symbol is an image taken in the aspect of its significance, and a sign provided with all harmony of the myth and inexhaustible richness of the image. Every symbol is an image (and at least to some extent, every image is a symbol)" [6, p. 826]. As signs, the similarity of symbol and imagery is also found in rigid conditionality, natural embeddedness of these ones in the corresponding systems. Imagery doesn't contain any certain thoughts on its own. Attempts to determine local function of each image in artistic harmony lead to impoverishment of artistic sense. Imagery means more than it is, it is many-valued and many-toned exactly owing to interfacing with other imageries [1]. A similar effect also characterizes the symbols: their consideration leads inevitably to desymbolization, transformation into proper signs out of comprehensive space of culture [10, p. 101-102], but codification of the symbols certainly supposes fragmentarity of the definitions reflecting the essence of the signified very conditionally and remotely. Moreover, aesthetic systems get into symbolical systems enriching semantic space of culture, as well as symbolic systems get into aesthetic systems in their return enriching the last ones.

Due to above-mentioned similarities, a question arises about the correlation between figurative and symbolic in these signs, which is difficult to answer unambiguously, as no sign can become a symbol without engaging figurativeness, but no sign can become an imagery without aspiration to symbolism. From the point of view, according to that the symbol has to be considered separately from the concept of the imagery, A.F. Losev states that the imagery, which is always based on the symbol, has autonomous-contemplative value, even taking into account the real-historical and ideological loading of the work. The general causes an infinite semantic series of singularities in “clear” imagery, but such image constructs itself by taking in isolation from everything else. However taking into account the fact that art piece doesn’t actually exist in isolation from extra-artistic reality, returns the author’s reasoning on the way of terminological diffusion: “the idea is a symbol of a known image, but the image is a symbol of the idea, and this ideological figurativeness or figurative ideologic content are given as a single and indivisible whole” [11, p. 116-119]. Consequently, the criterion of aesthetic contemplation can’t be used separately in this case. Comparison of imagery and symbol seems more productive for differentiation of the considered concepts concerning the most common peculiarities of their functioning. The conception of imagery is understood as the aesthetic category uniting the way and form of mastering and transformation of the reality in art [5; 8]. We are going to consider similarities and differences of the symbol and imagery basing on two pairs of correlated categories: the way and form, mastering and transformation. If considering the imagery as a learning form of the reality, we deal with the object, which is practically identical to the symbol, as the imagery is able to fix that content of the objects of the reality, which is inaccessible to conventional sign correlated with the concept. The question is not about what lies in the plane of categories and concepts (designation and cognition), but about what lies in the field of meanings and relations (expression, understanding) in any artistic text, as well as in any case of operating by the symbol. Conceptual difference is related to the fact that the imagery is included in a system limited formally by the frame of the text, cycle, author’s creativity, while the symbol is a unit of a language and so it has no any formal borders. Arising within a framework of author’s aesthetic system, hypothetically the imagery can gain the value, which is important for the whole culture, and can be included in its symbolic system and thus – can be symbolized. However, in fact, this hypothesis can-

not be confirmed: author's images, which are endowed by symbolic content, originate in certain symbolic systems. Hence it is necessary to recognize that the imagery is an author's transformation (actualization) of naturally collective symbol within the aesthetic system according to the intention or internal logic of the work. It should be noted that the symbol, which is transformed in the imagery, receives the necessary fraction of concreteness, perceptibility for the connection to the symbolic space of the culture. Stimulating imagination, the imagery causes a person not so much to interpret a symbol, but to experience it. In this regard, the imagery is an intermediary between symbolic (spiritual) and immediate (material, social) aspects of human being.

If the symbol is considered as a form of the reality transformation, a different correlation of the symbol with the imagery arises. It is peculiar to a person to endow the reality surrounding him by characteristics naturally not peculiar to it. The ability of the symbol and imagery to express different properties of things, to fix the halo of over-conceptuality provides a person with all necessary for it. But if in the case of the imagery, the vector of transformation is aesthetic, then in case of the symbol the vector is existential. The imagery provides an emotional saturation of life by its placing in the coordinate system of the beauty and ugly. The symbol provides human life with sense, as it gives spiritually significant components to the material object. If the imagery makes a person a contemplator, then the symbol makes a person an interpreter of life and an accomplice of events of universal scale. It is the symbols that indicate to a person the meaning of his own existence, while the imageries act as imaginary models, with which a person commensurates his life. If to consider the symbol as a way of learning the reality, its similarity with the imagery is revealed again. The object of the reality, which is placed in the context of art work, enters into specific connections selected and organized by an author. As a result of such interaction, the obtained imagery expresses those properties of the reality object, which are not so bright to become noticeable in the complex relations of the reality. The symbol also makes a certain vague, a blurred content distinct that is used actively by authors to create the fabric of art work. However, the imagery arises in a special context: any changes in the structure of art work will lead to appearance of different image. Symbolic content practically doesn't depend on a context of a concrete work, and any use of the symbol doesn't reduce, but increase number of possible interactions. In this regard, it may seem paradoxical that the symbol

as a sign, which is constantly expanding a range of interactions, is used in literary texts directed to reduction of possible interactions of the objects in comparison with inartistic reality. The effectiveness of the symbol in literary text was due to the fact that infinity of relations expressed by it is also focused by it (symbol). In this way the symbol compresses the information and allows to create an artificial reality, to set up experiment in relatively small contexts as a result of which becomes an art work. If to consider the imagery as a way of reality transformation, the symbol correlates with the imagery in the instrumental plan. The imagery, as well as the symbol, takes a person to his life, activities, etc. For example, the symbol of a star in Soviet ideology determined the character of human interaction with the world (including the destructive aggression in relation to everything connected with the symbol of the cross). On the other side, samples of Soviet man's life were represented by Pavel Korchagin's, Alexei Mereshev's and others images. Moreover, the imagery and the symbol are able to program events: hence the combination of aesthetic and magical in folk poetry, plots, prayers. But the imagery transforms the reality by changing a person. The symbol is able to be entered into the real (profane or sacral) actuality. It is especially noticeable in the cultures of Japan and China, in which a separate hieroglyph is used as the appeal to the higher forces. At the same time, the influence of the imagery is programmed by an author, but the influence of a symbol by all symbolic system. Therefore, despite the substantial similarity that exists in the presence of some kind of non-subject content, over the conceptual meaning allowing them to act as forms and methods of learning and transformation of the reality, the imagery and symbol differ as local and universal, individual and collective, aesthetic and existential, updating re-thinking and focusing sensible addressed to a person and the world.

Art experts have noticed repeatedly that almost every artist starting the sketch for the future canvas realizes his plot only half, and the finished canvas differs greatly from the original sketches. An audience will see only a result of a master's creative search in the finished canvas. Perhaps their impression from the result will be very different from those emotions, those feelings that an author has invested in his creation. So what imagery of this picture will be? Will art work created by an author be perceived by audience, or will be described by an art historian after a century? And in general – what is the actual “imagery”? How does it differ from the “image” in the ordinary conception?

A number of arguments and examples will be given in the course of the work leading to answers to the raised questions. We will consider the concept “imagery” in the art of primitive peoples.

The study of the art of preliterate cultures is associated with a variety of difficulties. First of all we don't know for certain what beliefs of these ancient peoples were, how their worldview was. Secondly, we risk attributing our subjective opinion to the ancient masters, thereby distorting the original content of the images created by ancient artists. Nevertheless, mythology, comparative ethnography and archeology give us materials based on which we can restore at least partially the worldview of primitive peoples, approach understanding of inner essence of cultural heritage created by them. Monuments of rock painting should be considered not only as artifacts, which have exclusively historical value, but as full works of fine arts generated by the creative imagination of the ancient masters.

According to Herbert Kühn, “for all the primitiveness of economic form of primitive people and the whole life, the world of these peoples absolutely is not primitive, but only differently perceived and experienced in other forms: art is inseparable from other manifestations of spiritual life, it is connected, interwoven with thousand threads with life and it is the very life of primitive peoples. So, we must consider this art completely from a new point of view” [6, p.15]. Figurative expression in the art of primitive people requires a separate study. This is necessary to approach the understanding of all depth of the ancient works of the fine arts.

Of course the very concept “imagery” was unknown to primitive creators. For the first time the problem of the image was allocated in a separate theme in the early 19th century in the history of philosophical thought. G.W.Hegel (1770-1831) considering poesy, laid the foundation for theoretical construction of succeeding generations of masters of philosophical and aesthetic thoughts. German philosopher relied on the imagery as to that special property, which is peculiar to poetic thinking. He saw such “a phenomenon, in which we perceive directly the substantial in the inseparable unity with it through the external and its individuality, and thus an idea appears as one and the same integrity, as a concept of the object and its external being in the inner world” in the image [4]. According to Hegel, the image allows a person to see the subject in all of its real concrete-sensual fullness. The image never arises by itself – there is always a need for means to express it. Sounds,

words, colours or formulas serve as a kind of structural material for raising of images. Idea complexes of typical and paramount importance in life already began to form among people during working career and social life in Paleolithic and Neolithic times. These ideas had to be expressed and fixed. So the first communication means – ancient drawings, special gestures and objects, which served not so much as a way of transfer and accumulation of information, but they were endowed by magical content and used in rituals. Rituals, in their turn, regularized the life of primitive society, revealed its hierarchical structure. Rituals were accompanied by singing, dancing, certain actions, and therefore they saved and carried concrete information concerning the life of society and its connection with surrounding world from century to century. So, ritual was conceptually first, syncretical semiotic system. Different (more specifically – being like in our modern understanding) signs and figurative structures coexisted and completed each other during the process of rituals. The borders between “language of dance”, “language of music”, “language of gestures”, “descriptive and poetic language” were erased in rituals; they were inextricably connected and identified and they were tradition without which the cohesion and related prosperity would be simply unthinkable in a primitive society. Writing as peculiarly quite complete linguistic systems came out of the depth of the rituals including those that were beyond a single tribe, and were a part of a primitive “foreign policy”. It is about declaration of war or conclusion of peace. Tribes living in the neighbourhood spoke not necessarily in close languages and belonged to related ethnic groups. As more we consider high antiquity, as more we find the diversity and predominance of “local” over the “imperial” one. Of course a classic example is Ancient Greece with the course of its history from policy, city-state, till Hellenism epoch. However, disunity of the world were manifested clearly in the world of nomads in ancient times, where collision of tribes between themselves was not just necessity dictated by the way of life, but was a certain sacred action perceived as basic law of being, as a guarantee of a balance between good and evil.

It is known that writing of the nomads appeared later than in settled peoples, which is symptomatic. It is worth to focus the attention especially on this issue. Thinking of a nomad is thoroughly figurative, but consciousness of the one who works at land leans more to signs. Why? It is impossible to give an unambiguous answer to this question. Psychologists can appeal to the

peculiarities of the psychology of representatives of two different worlds in this situation. Historians will seek the answer in the difference of commercial-economic structure. Finally both will resort to numerous examples and hypotheses, but their answers will remain very vague, because when it is referred to cultures of the ancients (both nomadic and settled), not only a syncretic approach, but also truly philosophical approach is needed. But philosophy is an apophatic science. Really, as for preliterate times, archaeology gives us only artefacts, which in its turn generate more conjecture and questions than concrete knowledge. The study of high antiquity is always a philosophical occupation, despite the fact that there was no philosophy at those days! So, what is the peculiarity of the nomadic worldview? The rhythm of the life of nomadic tribes is dynamic and unpredictable. Time, in other words the way by which we usually measure the life lived by us, flies for the nomad according to travelled ways. It is interesting that some nomadic peoples measure the time not in minutes and hours or identical to these units, but in the amount of overcome space. When we find a description of how a hero passes from one area to other for a dozen rounds of “the flight of a crane wedge” in Turkic epos, then this is not an abstract beautiful metaphor. The time was measured in this way. It can be said that the imagery of thinking is generated by the peculiarity of the life rhythm in this case.

Communication between the various nomadic tribes was carried out by figurative (rarely, almost never, ° signed) means. For example, if a leader of a tribe declared war, he sent tips of military copies or arrows to the enemy, and if he wanted to make peace, he sent a bunch of hair of warhorses. The item, which had utilitarian function, was allocated by figurative content, became a carrier of information, transformed into a materialized incarnation of abstract concepts.

Conclusion. The life of settled peoples was characterized by the rhythmicity. Their understanding of the time was close to modern. Again, it is no coincidence that sundial was used in Greece, Egypt and China since ancient times. Maintaining of a measured rhythm of the life requires the fixation of certain phenomena associated with the circularity of being. Here it cannot be done without sign systems. After all the image always tends to understatement and uncertainty. The sign is more concrete and stable. The course of life where there was a need to fix certain events and phenomena for maintenance of certain rhythm, also was the main opportunity for invention of writing sys-

tems. Many researchers call the first writing the pictography. Similar position is highly controversial, because petroglyphs don't serve solely for imprinting of any information, figurative and sign beginning coexists to closely in them.

Carriers of mythological consciousness considered real not just the inter-relatedness of all elements of being, but the complicity of "all things". The sound for the ancients was full-fledged way, the word could be not just associated with a certain object, but generally it replaced it. Levy Bruhl called a total of ideas about indivisibility of all elements of the world as participation (participation – complicity). It is known that primitive people saw a natural connection between the sounding of the world and the object designated by it. They attributed magical power to words.

Vüqar Kərimli (Azərbaycan)

Simvol – türk xalqlarının bədii düşüncəsinin təzahürü kimi: müqayisəli tarixi-kulturoloji təhlil

Türk xalq sənəti müasir Azərbaycan mədəniyyətinin xüsusi bir mövzusu olaraq geniş tədqiq edilməmişdir. Lakin bədii ənənələrin, folklorun və ədəbi əsərlərin sistematik xüsusiyyətlərinə diqqət yetirərək, mədəni təkamülün yeni estetik prinsiplərinin yaranma prosesləri üzərində düşünməyə imkan yaradır. Birincisi, son illərdə mədəniyyət xalq sənətinin inkişaf sistemini ardıcıl olaraq təhlil etməyə və yeni elmi prinsiplər əsasında qiymətləndirməyə çalışmışdır. İkincisi, mədəniyyətin inkişafı kontekstində, xüsusilə milli və mədəni problemlərin nəzərə alınması kontekstində xalq sənətinin öyrənilməsi çox vacibdir. Üçüncüsü, gündəlik həyatda estetik zövq almağa məcbur olan bir insanın bədii mədəniyyəti, mahiyyətini ortaya qoyan bədii estetik meyarlar üstündür.

Simvol, şüurun bütün təzahürlərində insan həyatının təmsilidir. Yaradılış və məhv həddləri içində insan mövcudluğunun bütün istiqamətlərini ortaya qoyur, keçmişdə və müasir dünyada yaşayan insanların mentalitetini, insanın özünə və ətrafdakı insanlara münasibətini dəyişiklikləri nəticəsində meydana çıxan hadisədir. Simvol məntiqdir, mədəniyyətdir, insan şüurunu və mövcud sirləri dərk etmək üçün bir alətdir.

Açar sözlər: Türk xalqları, simvol, ornament, bədii düşüncə, mədəniyyət.

Вугар Керимли (Азербайджан)**Символ – как метод отражения художественного мышления тюркских народов: сравнительный историко-культурологический анализ**

Тюркское народное искусство не изучалось как особый предмет современной азербайджанской культуры. Однако, обращая внимание на систематические особенности художественных традиций, фольклорных и литературных произведений, дает возможность задуматься о процессах возникновения новых эстетических принципов в культурной эволюции. Во-первых, в последние годы культура пыталась последовательно анализировать систему развития народного творчества и оценивать ее на основе новых научных принципов. Во-вторых, в контексте развития культуры, в частности, изучение народного искусства в контексте рассмотрения национально-культурных проблем имеет первостепенное значение. В-третьих, человек, который склонен наслаждаться эстетическим удовольствием в своей повседневной жизни, предпочитает художественную культуру, художественные эстетические критерии, раскрывающие ее сущность.

Символика – это представление жизни человека во всех проявлениях его сознания. Он раскрывает все грани человеческого существования в пределах созидания и разрушения, определяет ментальность живших в прошлом и живущих в современном мире людей, отношение человека к бытию, к самому себе, к окружающим людям и явлениям, которые предстают перед человеком в результате внутренних изменений бытия и его собственного сознания. Символ – это логика, культура существования человека, это внешнее свойство любого явления, которое призывает постичь тайны сознания человека и бытия.

Ключевые слова: Тюркские народы, символ, орнамент, художественное мышление, культура.